

# **Creative Minds.**

**A TV Documentary about those who  
express themselves through art.**

**By**

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## **Declaration**

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Journalism & Media Communications, is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not copied in part or whole or otherwise plagiarized the work of anyone else, including other students.

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## Abstract

*Creative Minds* explores the profile of those who have the necessity to express themselves through art. This project aims to deliver an insight into an artist life, their struggles in society, their background, the importance of freedom, family and friends support, and the pros and cons of a creative life. It also analyses what defines art and an artist.

*Creative Minds* is a film documentary that contains a lot of in-depth interviews with four artists from three different countries. *Creative Minds* aims to be an interesting, informative and fun laid-back documentary film, visually attractive, moving fast from one scene to another, with interviews and examples of artists working in their 'ambience'. It is a low budget, 'art documentary' film.

Brett Morgen, *Kurt Cobain: Montage of Heck* director, defines well the necessity to create when he describes his perception of Cobain by analysing the artist's life story: "One thing about Kurt is before he was a musician, and before he was a rock star, he was an artist, and an artist with a capital A. What that means is that he *had* to create. It wasn't something that he chose to do — it chose him. He had to kind of purge it out of him, and he would work in any medium available to him, whether that was music or audio collage, or painting, or sculpting, or doodling, or journal-writing or sound design." (NPR, 2015). That is exactly what *Creative Minds* aims to show to their audience, a mix of passion, creation, struggles and freedom of an artist mind.

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*Creative Minds* is a project close to home, so it has been an amazing experience meeting artists from different backgrounds. I hope to be able to develop this project and help and inspire more people to be themselves and to follow their dreams.

## Introduction

‘Art washes away from the soul the dust of everyday life’. This quote, from Pablo Picasso, is perhaps unreasonable for people used to, and happy with, a standard life. However, it is essential for those who cannot live without expressing themselves through art. Actress Sarah Jessica Parker defines this feeling very well in an interview with *Sam Magazine*, in 2005: ‘Work was never about wanting fame or money. I never thought about that. I loved getting the job, going to rehearsal, playing someone else, hanging around with a bunch of actors. I needed that, the way you need water’. Artists are constantly prejudiced against in our society in regards to their behaviour; stereotypically described as having a lack of responsibility, or even prone to escapism. Although there are many issues to be discussed about this topic, I have decided to focus on the artist’s view and their efforts in trying to pinpoint themselves in the real world. In order to understand how different artists interpret the topic, a documentary film based on interviews, their jobs, experiences and research was made. Consequently, I engaged in a video documentary project entitled; *Creative Minds*.

The priority of the film documentary was to answer the question: Why do artists have the necessity to express themselves through art? In order to answer the main question, it was essential to conduct an analysis and research also in the following questions:

1. Understand how important is art, and creating, for them; as well as money/fame.
2. How their families, childhood and background had affected their careers?
3. How/When did they realise that they wanted to become an artist?
4. Find out if there is a common reason between them?
5. Understand if the artists feel different somehow from other people? And if they struggle as an artist (making money, in our society, getting jobs).

*Creative Minds* covered many of those topics in a twenty minutes documentary featuring four artists from three different countries, age, and background.

## Evidence of Research

In order to deliver a unique documentary, I began my research on this topic by researching through books, articles and documentaries talking about artists in general. There is not a wide variety of information on some specific topics that I aimed to approach. Many of the documentaries, for example, focus on the biography of some specific artist, band/group, or movement. There are no documentaries approaching particular issues about the artists' needs and feelings in respect of what society expects from them, and their own expectations.

The first operational step was to understand how some artists behave in different occasions, as well as their thoughts about our society. Bill Cunningham, fashion photographer for *The New York Times*, is an example of an iconic artist. In 1948, he dropped out of Harvard University and moved to New York. Bill Cunningham doesn't work for money, he considers money 'the cheapest thing', and he also says that it is not work, 'it is pleasure'. He lives in a small room in New York without a private bathroom or cooking facilities. 'If you don't take money, they can't tell you what to do, kid. That's the key to the whole thing.' (Bill Cunningham New York, 2010).

Many people would say that some artists live in two worlds; the real world and the mystical world that they have created for themselves. In their world they can interpret what they see into what they want. Also, many artists would avoid all the realities of pain and suffering in the world, because they are usually highly sensitive (Krippner, 1968). Artists have extremes of emotions and feel both good and bad intensively.



That is why many artists are prone to drug addiction and indulgent lifestyles because of their eternal search for themselves. Some of them would justify drug use by allowing it to get closer with their 'art' and their 'selves'. (Stratyner, 2010).

'Evidence of the link between madness and creativity goes well beyond statistics—it is now possible to see this connection in the disturbed wiring of the human brain'. However, artists that don't have this 'connection' induce madness with drugs in order to 'open' their minds, delivering better art. 'some artists are willing to endure the self-destruction of devastating mood disorders and psychosis of mental illness to fuel creative works of art.' (Fields, 2013).

The crazy artist cliché is still around and art seems to be what keep many artists 'sane' somehow to cope with life's ups and downs. Unfortunately issues involving 'artists and drugs' are constantly found in many articles. In fact, the list of famous artists who had died of drug overdose, including alcohol and prescription drugs, is quite big: Janis Joplin, Jimi Hendrix, Jim Morrison, Billie Holiday, Michael Jackson, Kurt Cobain, Elvis Presley, Philip Hoffman, Whitney Houston, Heath Ledger, and many more.

The documentary film *Amy* (2015) depicts very well how the famous British singer started to fall apart as soon as she got famous. *Amy* director Asif Kapadia and producer James Gay-Rees, also stated about their film documentary: 'Everyone fell under her spell. But tragically, Amy seemed to fall apart under the relentless media attention, her troubled relationships, her global success and precarious lifestyle.' The

film documentary, which has already won many awards, is a good example of how an artist can be affected by the society and the media.

Another fact in the 'artists' world' is the importance of a second job; which is primary to make a living in the beginning of multiple artists' careers. In many countries artists struggle with a day job to survive and keep going with their dreams. That is not the case if they have a lucky early break, rich parents or benefactors. In general, the reality of the artistic life is not so magical; artists need to work really hard before they can earn a living from the arts and this in itself is not always possible. Composer Philip Glass, for example, was unable to quit his jobs as a plumber and a taxi-driver until the age of 41 (Barnett, 2010). In the USA, artists are also more likely to move across state lines than workers in other occupations (Markusen, 2013:482-483).

The connection between work and identity is quite important for many artists, and some of them would consider their day jobs 'disheartening', once it does not relate to their 'art'. Basically, it is the combination of doing things other than their primary career that can be disturbing for some of them. The feeling of wasting time can be frustrating and it can get in the way of their artistic ambitions. The key seems to be positive all the time 'staying positive becomes a personal mentality. I sit there and think: any day now I could go to an audition that eventually gets me out of here.' (Sweeney, 2012).

Some artists feel discriminated against because they are not working in their 'field', or they don't feel as a proper artist once they need to have a second job to provide

them money. A report by Victoria University, in Melbourne Australia, 'Working in the Entertainment Industry', released in August 2015, suggested that: 'mental health problems are widespread and have more to do with insecure and harsh working conditions than romantic ideas of misunderstood genius or workers' existing illnesses.'

According to Marcel Duchamp, artists are those who call themselves an artist, the artist is the one who defines art. That theory probably started in 1917 when Duchamp submitted a porcelain urinal titled 'Fountain' and signed 'R.Mutt' to the exhibition of the Society of Independent Artists, which he helped found, anonymously. The society's board of directors, following a discussion and a vote, decided to exclude the 'Fountain' from the exhibition, saying that it could not be considered a 'work of art', and it was immoral. The board issued a statement responding to the press interest in the case: 'The *Fountain* may be a very useful object in its place, but its place is not in an art exhibition and it is, by no definition, a work of art.' (Naumann 2012, p.72) cited in (Sophie Howarth, 2000).

The 'Fountain' was lost thereafter, but it was photographed by gallery owner Alfred Stieglitz, also a leading photographer, as requested by Duchamp. One of the photos was published in the *Blind Man*: 'Mr Mutt's fountain is not immoral, that is absurd, no more than a bathtub is immoral. It is a fixture that you see every day in plumbers' shop windows. Whether Mr Mutt with his own hands made the fountain has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new

thought for that object.’ (Anon., ‘The Richard Mutt Case’, *Blind Man*, New York, no.2, May 1917, p.5, cited in Sophie Howarth, 2000). Duchamp later said that he shared and approved of the views expressed in the article, which, in her 1992 autobiography, Beatrice Wood claimed to have written.

Henri-Robert-Marcel Duchamp is considered by many critics to be one of the most important artists, with an immense impact, of the twentieth century. The French-naturalized American artist had his work associated with Cubism, conceptual art and Dada. In 2004, as a testimony to the legacy of Duchamp's work to the art world, his *Fountain* was voted ‘the most influential artwork of the 20th century’ by a panel of prominent artists and art historians. Besides being a painter and sculptor, Duchamp was also a writer and an enthusiastic chess player. He also worked on few short films and films projects.

The American artist Andy Warhol (1928-1987), born Andrew Warhola, is an example of a tireless, creative mind. Warhol is known as a leading figure in the visual art movement ‘Pop Art’, where he had a successful career as a commercial illustrator, being one of the first commercial artists in the world. The types of art that Warhol ventured into, besides painting and hand drawing, also included photography, filmmaking, silk screening, sculpture and music, as the manager and producer of the rock band ‘Velvet Underground’. He also founded the *Interview* magazine, and was the author of numerous books. Warhol lived openly as a gay man, before the gay liberation movement. In New York he had a studio, The Factory, that brought

together many artists, intellectuals, drag queens, Bohemian people, Hollywood celebrities, and so.

Warhol was the first person to use the, now famous, expression 'fifteen minutes of fame', his theory was that in the near future everyone would be famous for a brief time. Andy Warhol is perhaps the icon of a creative mind, someone who doesn't stop creating: even when he already had fame and money as an painter, he kept indulging in different sides of the creative life. Two year before his death, at the age of 56, he became the pioneer in computer-generated art, using 'Amiga' computers that were introduced in 1985.

For almost as long as there's been art, there's been the polemic question about 'what is art?', and what defines a work of art. Artists have different opinions about it, as well as the not so creative people; the meaning of art is often shared among the members of a given society.

'Art begins when a man, with the purpose of communicating to other people a feeling he once experienced, calls it up again within himself and expresses it by certain external signs.' (Tolstoy 1995 [1897], p. 38). 'It is difficult to say what is meant by art, and especially what is good, useful art, art for the sake of which we might condone such sacrifices as are being offered at its shrine.' (Tolstoy 1995 [1897], p. 9).

What is art and what makes an artist will always be a long discussion; however, people like Andy Warhol who are 'created to create' with a tireless mind, are the type of artists that the documentary *Creative Minds* wants to focus on.

"The nature of art has been described by philosopher Richard Wollheim as, 'one of the most elusive of the traditional problems of human culture.' It has been defined as a vehicle for the expression or communication of emotions and ideas, a means for exploring and appreciating formal elements for their own sake, and as mimesis or representation. More recently, thinkers influenced by Martin Heidegger have interpreted art as the means by which a community develops for itself a medium for self-expression and interpretation." (Boundless, 2016).

The concept of what is art had changed drastically in our society, and it will probably keep changing for as long as art and human beings exist. The book *On media* from Ray Arnes cited Charles Baudelaire's review of the 1859 exhibition by the French Society of Photograph; which is an example of how photographs were seen in the mid-nineteenth century. "If photography is allowed to supplement art in some of its function, it will soon have supplanted or corrupted it altogether. It is time, then, for it to return to its true duty, which is to be the servant of the sciences and arts - but the very humble servant, like printing or shorthand, which have neither created nor supplemented literature. Let it hasten to enrich the tourist's album and restore to his eye the precision which his memory may lack; let it adorn the naturalist's library, and enlarge microscopic animals; let it even provide information to corroborate the astronomer's hypotheses; in short let it be the secretary and clerk of whoever needs

an absolute factual exactitude in his profession - up to that point nothing could be better. Let it rescue from oblivion those tumbling ruins, those books, prints and manuscripts which time is devouring, precious things whose form is dissolving and which demand a place in the archives of our memory - it will be thanked and applauded. But if it be allowed to encroach upon the domain of the impalpable and imaginary, upon anything whose value depends on solely upon the addition of something of a man's soul, then it will be so much the worse for us.” (Newall, 1982, p. 83 cited in Armes, 1988, p.98-99).

Charles Baudelaire wrote his review about the French Society of Photograph over 150 years ago; it is undoubted that our view about photography had hugely changed since; “Art has been transformed to such an extent that photographic reproduction could in no way be seen as a challenge to it. Indeed photography is now widely recognised as a major art form.” (Armes, 1988, p.99).

That concept from Charles Baudelaire about photography is extremely outdated nowadays, as our society does recognise photography as a type of art; however, if we think about graffiti and spray painting the What-is-Art debate still strong. It also raises the question of how it is going to be in the next 150 years, less even, will people look back at our society and read our articles and reviews about graffiti and spray painting, ‘art vs. crime’ and ‘vandalism’ articles, and think how some of us could negligence those as a form of expression, and so, recognised art form as Baudelaire did with photography?

## **Documentaries about Artists**

### ***Capital C***

The documentary *CAPITAL C*, 2014, directed by Timon Birkhofer and Jørg M. Kundinger, is a good example of filmmakers 'following artists'. The documentary about crowdfunding shows the story of three people who reach out to the crowd for funds to make their dreams come true. They are all artists, in their particular style.

### ***IRIS***

The documentary *IRIS*, 2014, Directed by Albert Maysles, follows the same path as *CAPITAL C*. The fashion icon and creative designer called Iris, is followed by the crew who is going to enter deeply into her life during few weeks. The documentary shows her house, fashion collection, photos from her wedding, trips, family and so on. Her husband is also in some shoots, including one on his birthday. During those days where Iris is followed by the cameraman, the viewer also gets to know her friends, fans, how is her personal life and business meetings; as well as speeches, lifestyle, how she shops her famous clothes and accessories and what are her tips for that. It also shows old articles, photos and interviews of people talking about Iris as a friend or a celebrity; those people spoke about their own experience working or living close to Iris. Not only known as a fashion icon, Iris also had worked beside a weaver for many years, her designs were a big success, and she and Carl, her husband, joined the weaver on business, reproducing fabrics of the seventeenth, eighteenth, nineteenth, and early twentieth century. Isis, who is now 94 years old, was 93 years old when the documentary was released in 2014. At the end of the



documentary *IRIS*, the viewer feels like a good friend of the fashion icon, knowing everything about her life. *Creative Minds* aims to follow the same path with some of the interviewees, trying to make the watcher involved in those artists life; if not showing old footage and lifestyle, at least knowing about their past, as their influence, family, childhood and so on during the interviews.

### ***Austin to Boston***

The documentary 'Austin to Boston' directed by James Marcus Haney, tells the adventure of four bands touring - Ben Howard, The Staves, Nathaniel Rateliff, Bear's Den; they were travelling three thousand miles in five old VW camper vans during two weeks. It starts in Austin, Texas, and finishes in Boston, Massachusetts, on their way the bands stopped by in different towns to play around bars, rooftops, small gigs, rooms, and so on, those were usually in tiny venues with a small crowd. The aim of this documentary was probably to give an idea of what road life is like for touring musicians.

However, the narrator Gill Landry, also one of the musicians on tour, repeats himself a lot. His narrative is more serious than fun. He is a way too dramatic sometimes, saying how hard those days in a classic VW camper are/were, which doesn't make too much sense once they are travelling only for two weeks. Also, the artists choose to do that by VW instead of planes or a proper tour bus, so the 'on the road' feeling is played too hard - that is not only my personal opinion, but also many of the comments on 'Netflix'. Gill Landry, Old Crow Medicine Show: "There were no five star hotels on this tour. Not even two star hotels. We spent most nights in camp

grounds on the outside of town; playing music together and catching up on well needed sleep and vehicle maintenance”.

Comments on the film are mainly negative on Netflix; there is no score yet for this documentary on ‘Rotten Tomatos’. The audience didn’t seem to like the purpose of the documentary about a modern tour, done in the old fashioned way. The director made use of filters, which made the footage looking older at some points; I particularly like the style, which matches well with the documentary, it is also a nice way to fix some bad quality footage as well.

The documentary has their moments, some genuine emotional footage from some singers/musician, manly from the musician Nathaniel Rateliff, in my opinion; he was the only one who properly spoke about his personal life on this documentary. He also cries sometimes while he speaks out about family, life and sometimes on the stage while he sings. Rateliff said that he moved a lot while he was a kid, because his family was poor and it was hard to find work. He said that he had been going to therapy but he struggles to deal with “stuff”, like when his dad passed away. “A lot to deal with when I was young and I never really dealt with it. Just seems like this year there’s a lot of stuff that I’ve been going through to... to work on all of that to mend it”. Rateliff dad’s was also a musician and singer, even though he passed away many years ago he said that he misses his dad deeply. “This whole new record I’ve been writing is pretty much about my last year; about everything kind of falling apart. You know, I’ve been alone in all these giant cities. It’s sort of like... to me some of the songs seems like they’re about the isolation you feel in all of it. Amongst all of

these people who care. I don't know. There's a lot of things in my life right now I'd like to... wish I could change and go back in time and for people to be happy. Change decisions, but you can't so... Just have to progress from where you're at. Keep moving forward". Watching this documentary was worth also to analyse his personality, which is the only one who would be interesting in my perception as a study for *Creative Minds*, as he fits on the criteria of artists that I am looking for my own short documentary.

### ***Exit Through the Gift Shop***

*Exit Through the Gift Shop* (2010) is a documentary directed by the English graffiti artist and political activist, Banksy. The graffiti artist with a global reputation tells the story of Thierry Guetta, a French immigrant in Los Angeles obsessed with recording everything around him on his camera. Guetta, who was a proprietor of a used clothing store, also became obsessed with street art after his cousin, from France, first introduced him to the street art's world, his cousin is known as the street artist 'Invader'. Guetta eventually met the world well-known street artist, Banksy, as well as Shepard Fairey - and many of the world's most infamous graffiti artists in the world. The documentary contains exclusive footage of those graffiti artists at work, and in interviews.

Thierry Guetta started his clothing shop business in LA, suddenly leaving it behind to his wife – who also takes care of their kids - when he decided to follow graffiti artists around with his camera (he never went anywhere without his camera, until he became an artist himself), just for pleasure and curiosity. Guetta said to those graffiti

artists that he was following that he was a video maker and he was creating a documentary about street art. That was a lie, he never had the intention of making a documentary, and he simply wanted to record everything of his life, as well as his new passion: street art.

*Exit Through the Gift Shop* also shows many videotapes of Thierry Guetta's life shooting away any single moment of it. After recording the steps of the street artist Shepard Fairey, and finally getting to meet his idol Banksy, Thierry Guetta made his first documentary under the pressure of those graffiti artists that he shot, once they were constantly asking him when that was going to happen, the documentary was called *Life Remote Control*. Banksy describes it: 'It's basically the story of how one man set out to film the un-filmable. And failed.' After that, Guetta decides he wants to become an artist himself, and the documentary then follows him bumbling painting around L.A. Guetta, who wasn't known for any type of art beforehand adopted the code name 'Mr. Brainwash', and decides to invest in his first show putting a lot of money on it, and getting many artists working for him. Most of the time Guetta would have the ideas and the others would execute it. Days before the show, Guetta asked Banksy for help, just to give a 'quote' about Mr. Brainwash's art, so he could get some credit from it. So Banksy did it.

Guetta's first solo show, *Life is Beautiful*, opened in a former T.V. studio in Hollywood on June 18, 2008, and was a popular and critical success. The show attracted thousands of people who lined the streets for blocks on the first day. Banksy said: 'I

continue to find the rise of Mr. Brainwash absolutely fascinating. His art sells for roughly double what mine does these days.'

Thierry Guetta is an interesting character, so interesting that many people believe that he doesn't exist, and he is, in fact, a persona that Banksy created as a prank to show how people are easily manipulated about art, however, this theory is not proved. If real, we can tell that Thierry Guetta has an artist's soul, as he is a very peculiar character who tries to create many things while he is a bit lost in his own world, not really sure about what he is doing.

The documentary *Exit Through The Gift Shop* shows how someone with no experience in art ended up making a fortune in his first ever exhibition. It is hard to know if the whole thing is a fake, or not. Some people believe it is a critique to the commercial art, others as Ty Burr from *The Boston Globe* said, 'This story's too good, too weirdly rich, to be made up'.

Making or not his own art, as Duchamp had done when he created the 'Fountain', Guetta, if real, is the head of his creations, so if it follows Duchamp concepts about art, Guetta is indeed, a proper artist. As one, he behaves in a way that the others opinion don't matter, even before fame. So if he is happy doing what he is doing, that is all he cares about. The behaviour, and the concept, that some people have about artists living in their own world totally fits into Guetta's profile, if he is not a character made up by Banksy. If Banksy did make 'Mr. Brainwash', that, in my opinion, would

be his masterpiece, and also a type of art never done before, making someone a well-known artist from nowhere, as a prank or critique, of perhaps his own work.

### ***Artifact***

‘My mother used to sing in the car. I remember she would harmonize with songs. I remembered thinking that she always had a great voice. She was always listening to music and exposed us to a lot of great music. I never really thought that you could be a musician in a band. I never thought about fame, I never thought about any of that stuff. That early childhood, that creative exposure really helped... shaped my brother and I in an important way.’ Jerry Leto.

The documentary *Artifact* addresses the realities of the music industry in the twenty-first century. It engages into the lives of the musicians Jared Leto (lead vocals, guitar, bass, keyboards), Shannon Leto (drums, percussion) and Tomo Miličević (lead guitar, bass, violin, keyboards, other instruments) from the band *30 Seconds to Mars*, who is fighting to find a balance between the tough territory occupied by art and commerce. It is also an informative documentary on the business behind the music, with interviews with actual executives in the music industry.

*30 Seconds to Mars* were being sued for 30 million dollars; the band went to war against the record company EMI, who were suing their own artist. Jared Leto said that they sold over two million records but have never been paid a penny from the record company. It documents the band’s struggle from the first day that they got the

bad news, until how they managed to pay almost all that money back. ‘I’ve never heard of a label that doesn’t screw an artist. You talk to anybody who audits their label, they’re always owed money. And, if nothing else usually the label holds back enough money, that your cost of auditing is such that you won’t do it. So that’s the business model... is screwing the artist.’ Bob Lefsetz – Music Industry Writer.

Chester Bennington, from the band Linkin Park, points out, ‘it goes back to how the music industry was set up in the very early stages of the recording industry, taking advantage of uneducated, easily swayed artists who don’t really care about the money.’ During his interview for the documentary he also mentioned how ‘insane’ the contracts from the record companies are. ‘They put up this big issue, but underneath that issue, there is like seventeen other little laws that they threw in that they’re not talking about. So when you say yes to this one thing, you’re actually saying yes to forty-five other things (...) Artists generate so much money for so many people that have nothing to do with the creative process at all. There is no- there is no road you can go down that the artist isn’t fucked.’ Brandon Boyd, from the band Incubus, ‘unfortunately, there’s a lot of fallout with – still, with bands getting paid, you know, we had to sue our label to get paid.’

The documentary *Artifact* explains with graphics and narration by Jared Leto, how the record companies work: ‘a typical record deal is structured something like this. The record label gives an advance, say 250,000 dollars to the artist to record an album. The artist then records the album. Suppose that the album sells 500,000 copies at ten dollars each, yielding five million dollars. The record label then takes

their cut out of the five million, typically 85 percent of the total sales, leaving the artist with 750,000 dollars. But before the artist receives any payments, the label first deducts the advance (-250,000 dollars). In addition, the record label recoups other costs such as recording costs (-300,000 dollars), half the promotion costs (-75,000 dollars), half the video costs (-300,000 dollars), and tour support (-250,000 dollars). This leaves the artist 425,000 dollars in debt to the record label. And then this debt gets carried on to the next album, the next album and the next album (-\$850,000...-\$1,275,000...-\$1,700,000).'

*Artifact* also reveals, as probably never before, some of the hidden items from the contracts that artists need to sign: 'some other hidden items that the contract includes are packing costs. They deduct up to twenty-five percent of the artist's cut, known as a royalty, to cover the expense of plastic cases and artwork. This cost is even administered to digital downloads where packaging is non-existent. Ten percent is deducted to cover breakage costs during shipping. This started in the vinyl era, continued when CDs replaced vinyl, and still applies today with digital downloads. The ten percent free goods deduction is an antiquated system where retailers purchase a hundred albums but are given an additional ten albums at no charge. Since the artist is only paid on albums sold, they are not compensated for those free albums. This deduction still continues even in a digitally-dominated market.'

Jared Leto is also an award-winning actor, he won an Oscar for best supporting actor for his performance in *Dallas Buyers Club* at the 86th Oscars in 2014. He and his



brother, Shannon Leto, drummer in the band, struggled growing up in a poor background, raised by a strong young single mother who used to make art and play music all the time to bring cheer to her children's lives. Jared Leto thanked his mother in his Oscar speech, that she always let them dream.

Larry Slezak – Leto Family Friend/Artist: 'when we lived together, it was always this... there was always something going on. We were making art or we were making music. There was always things around that anybody could pick up and drawn or paint with. They'd dress up, and danced around, and sing, and it was always that energy-that creative energy.' Constance Leto – Jared and Shannon's mother: 'they were indoctrinated into music, like, really early. It was like music, music, music, music.'

Even a well-known band went through many adversities and problems in the music industry; so it is easy to tell how not famous bands struggle to make money from music. Leto never used his Hollywood fame to promote his band, it was his option; however, as a well-known actor, being or not being promoted as one, it definitely helped his band on the long run of fame.

The shots on *Artifact* are a mix of interviews, old footage, scenes from shows and behind the scenes, casual shots at home, parties, strolls (on the beach, on the hill, etc.), casual shots from meetings and band rehearsals. Some of the casual shots have a hand hold camera, which shakes sometimes; but at the same time, that gives a sense of reality to the watcher. The main interviews are done in a black

background, same style for everybody. It is done in a wide angle or close up, the interviewee is seat down and there is a shadow on their faces sometimes; depending on the interviewee.

### **Kurt Cobain: Montage of Heck**

‘There is no way he was gonna be the nine-to-five work guy that comes home with the briefcase and wife cooks him dinner. I mean that just wasn’t ever gonna happen. But he wanted some type of connection.’ Kim Cobain, Kurt Cobain’s sister in *Kurt Cobain: Montage of Heck*.

The documentary consists in a series of montages not only visual, but also aural, from Cobain’s audiotapes for example. *Kurt Cobain: Montage of Heck* focus on the artist’s childhood family movies, his own drawings and paintings, Cobain’s personal notes in his notebook(s), first concerts and band practising footage, magazine and newspaper articles, as well as the home movies of Cobain and Courtney Love, his wife.

Cobain had many issues with his family, even more after his parents got divorced. He changed house between parents and relatives many times, nobody wanted to deal with him. He tried to take his own life for the first time when he was a teenager. Tracy Marander, his first girlfriend, in *Kurt Cobain: Montage of Heck*: ‘I think he might have been a bit angry at the way he was treated at school and with his mom and with his dad. I think it was not so much that it was hard for him to accept love but the fact that maybe he was afraid of getting hurt.’

Tracy Marander said that when they first met, he was a handyman. Afterwards, Cobain got a job as a janitor, 'cleaning, like, doctor's offices and dentist's offices and things like that.' She said that it was his last job, 'he just ended up not having another job after that.' Tracy would support him for a while. While she was working all day, she explained what he would be doing: 'It is kind of funny cause sometimes he'd just sit there and watch TV for four hours and you'd think he wasn't creating, but he'd be playing guitar while he was doing that or think up stuff later and then you'd go out for a few hours and you'd come back and there was a painting on the wall or there's a big comic strip or whatever; he wrote a song, you know, and recorded it.'

In the documentary Kurt Cobain mentioned during an interview that they would like to become more successful, so they could have a comfortable life. In another interview Kurt is asked what is the future of Nirvana, he replied saying: 'The future of Nirvana? I don't know. Hopefully try to write some more good songs. That's all we care about is writing good music. If we get popular or not, it doesn't matter. The music's more important.'

Regarding to success the documentary say different things, his first girlfriend, Tracy Marander, said that Kurt wanted to be successful, also many of his notes revelled some of his band goals. Part of them, with numbers of producers and pushing his colleagues from the band to practice more, 'at least five times per week', if they wanted to go ahead with their dream. When asked by a reporter: 'How does it feel to be surrounded by so many people telling you that you soon are doing very well?' Kurt Cobain said, 'I think it's embarrassing to have so many expectations. A totally

superficial label to put on a band, to state that they're the next big thing. Because, you know, that's not our goal in the first place. People are putting that tag on us without us really wanting to do that.' The reporter goes on asking, 'You're not prepared for that?' Kurt said: 'Not prepared? Nope. Because we're not going to be. We're prepared to destroy our careers if it happens.'

Cobain's mother, Wendy O'Connor, said in *Kurt Cobain: Montage of Heck* that when she first listened to Cobain's master cut tape to his new album, she knew that Nirvana was going to be big, she looked at him soon while she was listening to it beside him and almost start crying, she said: "I mean, not from happiness; from fear. It was fear. And I just went, 'This is going to change everything'; and I said, 'You better buckle up, cause you are not ready for this.'"

Many Nirvana songs are interspersed between scenes, which makes the viewer more connected with the lead singer. Semi-confessional audiotapes made by Cobain can also have a strong effect on the viewer. Music during an interview is something that will be explored in the documentary *Creative Minds*.

## Constructing *Creative Minds*

*Amy* (2015), as well as *Senna* (2010), are good examples of documentary films with various pieces of extensive and unseen archive footage; even personal footage including partners, family, holidays, performances, etc. Both are directed by award winning director, Asif Kapadia, having a similar film technique.

One of the ideas for *Creative Minds* was to make use of some of those techniques, such as voice-over, so the viewer can hear the artist's voice while an image of him/her creating their art is projected; not being spoken in sync with one of the artists appearing on screen. Cross-cutting was also used on some shoots, creating a relationship between the different sets of action, as interview and artist playing or painting. That was fundamental in order to make the viewer connected with the story that is being told by the artist.

The documentary film *Happy* (2011), directed by Roko Belic, combines interviews with the leading scientists in happiness research with real life stories of people from around the world. The film techniques in this documentary, such as animations, graphics and even quotes, made *Happy* one of my favourite sources of inspiration for my documentary film.

In some scenes of *Happy* (2011) the editing involved rapid cutting, meaning that one image is juxtaposed with another, or one scene quickly dissolves into the next. Angles, settings and framing are manipulated in a clearly visible way. *Creative Minds*

made use of rapid cutting technique to create visual or conceptual continuity between scenes, and interviews. Rapid cutting shoots were useful to show the work of some artists, which wouldn't be possible without this technique.

Another technique used in *Creative Minds* was flashback scenes from the artist, while his or her voice-over mentions previous jobs, shows, events, films and anything relevant.

Rack focusing directs the attention of the viewer 'forcibly' from one subject to another, which was used to shift the focus plane, often rapidly, sometimes several times within the shoot.

The camera angle changed depending on the specific shoot for this documentary film; the interviews were mainly done with a wide to medium shot, so the audience can see their face expression, as well as their body language. The first idea was to use two cameras for each shoot; so angles zoom, focus, and scenes would be different from one to another, with a variety of close-up, medium shots and long shots to keep the viewer attention on the documentary. Unfortunately, the documentary was all shot by myself, as I need to do also the interviews I couldn't manage two cameras, and travel with two of them, so that wasn't possible.

'Building off of my previous point, another really great method for keeping your options open in the editing room involves shooting with two cameras. Depending on

who you're interviewing and how comfortable they may be on camera, you may need to do a lot of editing to make their interview feel for cohesive and fluid'. (Kroll, 2015).

'While it may seem logical to start shootings that Scene 1 and work chronologically through a script, very few films are made in this way.' (Daley, 1980, p.28). A treatment was created previously to plan the shoot divisions and camera movements of the documentary film. The treatment suffered alterations a couple of times as the story was developing. 'With a documentary film the treatment is the story. It shows, in outline form, just how the subject is visualised and how it is to be treated on film (...) A treatment is usually written like an essay, avoiding technical terms which interrupt the reading. A treatment is not a script. Its main aim is to convey a feeling of the finished film without providing all the details.' (Daley, 1980, p.22).

'Software programmes for editing to a professional standard are usually Avid or Adobe Premiere Pro or if using a Mac, Final Cut Pro.' (Morgan, 2008, p.134). For the editing process I used *Adobe Premiere Pro* once that was the program that I was more familiar with; however, I had done only a small editing for a seven minutes documentary before editing *Creative Minds*, so it was a challenge for me.

The final length of the documentary was around twenty minutes; I believe that to tell the story of four artists from three different countries, with different backgrounds, experience and behaviour, it was important to keep it a bit longer than fifteen minutes, what it supposed to be. One of my aims was to show what those artists have in common, from where their drive to create came from, and if some aspects

such as background, would connect them somehow. If the documentary was shorter, it wouldn't be possible to send the same message to the viewer; it would still be enjoyable to watch, but the connections among those artists, and the familiarity and sympathy that I wanted to create between artist and viewer probably wouldn't happen.

## **Interview Process**

The concept of interviewing artists and celebrities can be quite different than interviewing politicians or 'average' people, for example. When interviewing celebrities, composers and other artists, it can benefit the process to conduct the interview in their natural environment. Interviews conducted in a familiar setting, for example a composer in a studio, helps capture the artist in their 'element' so you can get a greater sense of what they are.

There are no rules for such complex interviews such as those with celebrities, although, 'the recommended approach here is one that works best for the individual journalist, based on their temperament and their assessment of their interview.' (Adams and Hicks, 2009, p.143-146). The journalist needs to be completely aware about what they are going to ask, do a lot of research and be naturally persuasive, persistent, confident and enthusiastic. 'The Interviewer must phrase the questions to ensure getting more than 'yes/no' answers and give encouragement by nodding and showing interest but preferably without actually speaking or interjecting as the interviewer may well be deleted in editing.' (Daley, 1980, p.90).



A time plan is always good to be created to conduct the interviews and avoid any problem, such as 'prestige biases'. 'Questions that are glaringly simple to the researchers may create severe problems for respondents'. (Wimmer and Dominick, 2000, p.187).

The documentary *Creative Minds* engages with four artists; these interviews were done with people from United States, Brazil and Ireland. So then, it is possible to analyse if the artist can have influences from his/her mother country and background. The shot and the interviews with the artists were in their country/hometown, places where they would feel comfortable, such as their houses or studios. Some of those interviews are more intense than others, and some scenes will show some artists' lifestyle, photographs, friends, and so on. Three different cameras were used for this process, fitting the location in order to make those shoots easier and honest. The process of showing the artist's life will integrate the viewer with the artist's story.

"You have, well, 'just you'. And somehow you have to be just as impressive. In fact, you have to make sure that your subjects are not even given the opportunity to think that there may be anything odd about the fact you are there on your own. Your finished piece will speak for itself of course. But they can't be expected to know that." (Griffiths, 1998, p.89).

The artists interviewed were chosen based on their passion for art and their necessity to create to express themselves through art, regardless money or fame. Showing what drives those artists to create, and to choose a creative life, is the main objective of *Creative Minds*.

### **Artists participating in *Creative Minds* Documentary**

#### **Jeremy Penn**

‘In many ways I am a dreamer. I never put much thought into the realities of having a ‘career’. I just always knew that painting was an essential part of my being that wouldn’t be sacrificed (...) ‘Us’ artists are very sensitive individuals. That sensitivity makes us highly affected by the energy our surrounding environment. In my earlier years, this was more of a curse. It wasn’t until later when I realized how powerful of a gift this sensitivity can be.’ Jeremy Penn (Feiereisen, 2014).

Jeremy Penn is an American modern artist (born in 1979) in New York City, the metropole has been his home town since. Penn studied Fine Art at the University of Maryland and at the Pratt Institute, where he received his degree in 2003.

‘His works have been exhibited internationally and received honours from curators at museums such as The Museum of Modern Art, New York and The Metropolitan Museum of Art, New York. Penn’s work is prized within some of the most prestigious modern art collections in the world. In 2014, Refinery29 referred to Penn as an “Andy Warhol x Richard Phillips Hybrid”’ (*About artist Jeremy Penn*, no date).

As with many artists, Penn cannot create a piece of art by commission if he doesn't feel the individual's personality before painting them. Regardless of money, the most important thing for him is the essence of his subject and it is essential that he really gets to know the person before beginning; because of that Penn has said 'no' more often than 'yes' for that type of work. Researching is a big part of his process, so Penn likes to get involved as much as he can in that particular theme while he paints. If that is Brigitte Bardot for example, one of his main muses, he would listen to Serge Gainsbourg sounds and drink some wine while he paints, probably finishing the day with one of Bardot's films. 'It is like making love with your painting', he said.

According to Penn, he doesn't need too much money to be happy, once he is creating on his studio, that is the most important thing for him, he express it as a 'ritual' and a necessity; he also needs to leave his personal life behind at the studio's door in order to focus only on his own art. Most of his clothes have paint on them, and what he really craves are cars and stuff from the 50's or 60's. He is ambitious and he does want to be more recognized and make more money as well, sometimes he believes that he is struggling, however, as an artist he knows that it takes time to be well known and make money in that environment.

Jeremy Penn was always the different kid while in school; he said that he was known as a problematic one by some of his teachers, he wouldn't obey any of them, always doing his one thing. He knew that he wasn't 'normal', so did his family who had always supported him on his decisions, as when he decided to study fine art in college.

## Flavio Alves

Flávio Pimenta Alves (born 30 November 1969), known as Flavio Alves, is a filmmaker and writer from Rio de Janeiro, Brazil.

He served the Brazilian navy for six and a half years before he moved to The United States in 1998. In 1997 he wrote the book *Toque de Silêncio* (*Call to Silence*, 1997), where he described his life as a gay man in the Brazilian navy. He felt like he needed to tell his story 'and let people know how it is being a gay man in the military.'

He was granted political asylum in the United States in 1998 based on sexual orientation, but mostly based on his political opinion. Flavio Alves said that the first few years in the United States were 'pretty difficult', he needed to do any kind of work that 'the Americans didn't want to do, and still don't.' He earned an undergraduate degree in Political Science from Columbia University in New York City.

In the early 2000s Flavio Alves worked as an assistant for then-Congressman Anthony Weiner (D-NY) and at that time, New York Senator Hilary Rodham Clinton, which is now running for president of the United States. 'I started working for Anthony Weiner first as an intern at his district office in Queens, then he hired me to work on his first campaign for mayor of New York City (2004). I worked for him with LGBT issues and ran a supporting LGBT group called OUT FOR ANTHONY. After the campaign was over, I went to work for Hillary at her district office in Manhattan. It was a great experience working for both of them, but I never saw this type of work

with politicians as something I wanted to do for the rest of my life. So, when the opportunity knocked on my door, I left everything behind to follow my passion: film. It was an incredible experience working for them. In fact, Anthony and I are still in contact and, by the way, he accepted to play a small part on my next film.' (Cutrona, 2016).

While working for Anthony Weiner, Flavio went to New York University to study film production, because Weiner wanted him making videos about his goals and his ideas while he was running for mayor; Flavio Alves was also a web designer at that time. When he started to study film production he realised his enormous passion for films, and that he 'could tell a story instead of making videos about politicians', he also said, 'I was a storyteller without knowing that I was one, and that is how I became a filmmaker, it was an accident, it wasn't planned.'

Since Alves left politics and enrolled in film production "he has produced over 20 films and directed five, including *The Secret Friend* (2010), which has been shown in numerous festivals. His most recent completed project, *Tom in America* (2014), featuring an ensemble cast that includes two Academy Award nominees, Burt Young and Sally Kirkland, premiered at the 2014 Palm Springs International Film Festival.' (Welcome to Flavio Alves's official Website, no date).

He believes that any other job would give him the freedom that he has working as a filmmaker. In his perception nobody judges him in the industry as a gay man, and he also doesn't see himself as one, "(working in the film industry) you feel free to be

who you are ... If I want to use drugs I can use drugs, if I want to drink I can drink, because nobody is going to judge me". He also said that he never used drugs and he also doesn't drink; however, he doesn't judge those who do. According to Alves drugs and alcohol are a huge problem in the industry, because people are more likely to express themselves, 'artists are just like artists, in every sense.'

Flavio Alves is currently working on the film *The Garden Left Behind*, 'It is about a young Mexican transgender woman and her Grandmother, the relationship between the two women, as they navigate her transition and they make their way as undocumented immigrants in the US.' (Barsamian, 2016).

## **Sean Regan**

Sean Michael Regan, (born 23 June 1989), known as Sean Regan, is a TV presenter, musician and media creator from Castlebaldwin, South Sligo, Ireland. Sean Regan has an artist mother, painter, from Cork, Ireland; who had a strong influence on him. In their youth he and his brother would spend a good time creating and painting with her. Regan didn't have a TV until the age of eight years old, which encouraged him and his brother to become more creative. Sean Regan's dad is from Long Island, New York, United States.

Regan's passion for music started since he was very young, although he has no idea where that came from 'I would go as far to say that I was born with that', he also said 'my parents had no guitars around the house, they weren't playing guitars around the

house, I had no television so I didn't get to watch gigs on TV and I wasn't exposed to many live concerts from an early age.'

In 2006 he started college in UCD, Sean Regan coursed Business and Legal Studies. At that time, he thought that he couldn't make any money from art or music, so he was open to make money from a business job and live 'a nice and comfortable existence.' Regan said that after trying to work in that field through internships and so on, he realised that he wasn't made for that kind of job and that he 'just couldn't handle it.'

Sean Regan worked for four and a half years on the RTE daily children's television show called elev8. The entire series spanned 694 episodes, his main role was as presenter, but he also did many of the voice overs for the segments as well as acting in character for countless sketches both live on air and pre recorded.

During his time in RTE he also received training in voice-over, presenting and acting; he does believe that it allowed him to develop and refine his style and technique, as a presenter and actor, as well as building up a wide range.

Before his time on RTE, Sean Regan had been involved in amateur plays and musicals having featured in a number of shows in college, so he was no stranger to performing.

Since Elev8 ended in December 2014, Sean Regan has spending his time working in videography, editing, visual graphics, photography and graphic design, but his mains passion still music.

He created his act *Flute Loops* in 2014, when he first played in Edinburgh Fringe Festival. He described it as ‘a fast paced fusion of ferocious beats, melodies, harmonies and rythms mixing the new with the old, taking you on a musical journey featuring elements of Irish traditional music fused with hip hop beats and everything in between.’ He is the one who performs and improvises the act completely live on his own, using nothing but a microphone, a flute and a loop station.

In February 2016, he created the band *Stray Melody* where he plays bass, with two other musicians. The band has been busking on the streets of Dublin since. Sean Regan has been also busking on his own around Dublin, playing guitar and singing.

According to Regan, he has been happier since he left RTE and his career as a TV presenter, he said that it was “enjoyable”, but he was ‘just not hugely passionate about it’, he said that he doesn’t want to look back at his life and think ‘that is all I did’, he wants to do ‘other things as well.’ Regan concluded saying that he needs to do different things all the time, to keep him motivated, and that being his own boss really suits him; so he can make money busking, or making and editing videos, artwork, photography, graphic design and so on. He plans to die with a list of ‘2.000 things to do on’, and never stop creating and playing music, ‘even if I wasn’t making any money from that, I will never stop.’



## **Eduarda Del Cueto**

Eduarda Del Cueto Silva, (born 04 February 1994), is a Brazilian editor and producer for *Tastemade* Brasil. Eduarda Del Cueto studied cinema in PUCRS, located in Porto Alegre, Rio Grande do Sul, where she is from.

Del Cueto has been passionate about photography since an early age; she believes that it was an influence from her mother, who was always taking pictures during her childhood. When she was 15 years old she got her first professional camera and didn't stop taking pictures since. However, now she prefers analogical photos.

At the time she started her degree in cinema, 2014/01, Del Cueto thought about following a career as a director or director of photography; but haven tried those fields she realised that it wasn't for her, and started to think about going into art direction, 'because it has many things altogether, and several professionals in a single one.' Although, she said that it is not easy to get a job in this field, and it requires many courses outside college, so she started to work as a video editing intern for *Tastemade* Brasil. In July 2016 she moved to Sao Paulo, to start to work as a producer for the same company.

Eduarda Del Cueto organises parties/events, in nightclubs, with her boyfriend and friends, the main party is called *Vorlat*, and started in 2014. There is another event/party called *Stay High Mixtape*; she DJs in both of them. As a radical feminist, Del Cueto expresses the 'fight' through many ways, spray painting is one that she

was recently involved in with her feminist group. She believes feminism is an important issue, and spray painting is a way to make people aware of that.

## **Film Equipment**

Three different cameras were used during the shooting of *Creative Minds*, so it required certain knowledge of the film equipment by me, as I would be the only one on location while shooting. Checking, and learning a bit about each camera, microphones, recorders and so on, was primordial before each interview; as well as their functions as white balance, iris, focus, zoom, shutter speed, gain, filters, wide-angle lenses and zebra stripes.

Interview Jeremy Penn / Flavio Alves: Canon 5D Mark III; Lens: Canon EF 50mm f/1.8 II; Audio-Technica ATR6550 Condenser Shotgun Microphone; Tripod; Camera Batteries; SD Cards.

Interview Sean Regan: Sony EX1, Tripod, Camera Batteries, Shotgun Mic, Windscreen, XLR, Pistol Grip, SD Cards, SxS Card.

Interview Eduarda Del Cueto: Canon EOS Rebel T3i; Lens: Canon 18-55mm IS II ; Tascam DR-22WL Portable Handheld Recorder; Tripod, Camera Batteries, SD Cards.

## Challenges

The biggest challenge faced during my project was turning my idea of covering artists from the United States and Brazil, besides Ireland, into a reality. I travelled by myself to get done the shootings in the US and Brazil, since the budge for the flights, accommodation and film equipment came from my own pocket, I needed to work hard and save money for that.

Caring film equipments on your own is never an easy job, but it becomes a real challenge when you find yourself in a country that you have never been before, the US, and in need to deal with public transport while caring a heavy tripod, camera and lenses was definitely a challenge.

One of the issues that I faced was the noise that my new microphone captured during the interviews I did in NYC. Before the shooting, when I tested the microphone, it seemed to be fine; it was only after the interviews that I realised the damage that it had done. I fixed the audio with the program *audacity*; the sound is better now, but it stills not the quality that I aimed to achieve. 'When recording direct sound on location, alien noise is just as much a problem (...) With interiors, extraneous noise may be caused by air conditioners, telephones or factory machinery.' (Daley, 1980, p. 30).

Another problem happened when I tried to rent a camera in NYC; after trying a rental place and having no money once I was in a low budged, I couldn't afford to pay the

camera's insurance at that time, which was obligatory. Thankfully, after some researching and trust, I finally found a place where I could rent all the equipment necessary.

The interview in Brazil supposed to be with another woman, who is involved in similar projects as Eduarda Del Cueto, but she cancelled at the last minute, as she couldn't travel due to work. It put me in a bad situation, as Del Cueto was always busy. Del Cueto also cancelled the interview many times, because of that, I organised an interview with another artist as a second option. I managed to get Del Cueto's interview the day before I left Brazil. Another painter was the first option to cover the USA, although she is located in LA, which wasn't that easy to fly from Ireland, as to fly to NYC. I also contacted a photographer who lives in NYC, but he never got back to me.

Sean Regan, who is very sensitive, didn't feel so comfortable to open up about that on camera. At the end, Jeremy Penn was the one who did it, which was a good surprise. Flavio Alves had a bit more of a 'business mind set' compared to the others artists that I interviewed, that was great and exactly what I was looking for. Having Eduarda Del Cueto talking about feminism also added a lot into my project, as well as Flavio Alves about his feelings as a gay man in the film industry. Overall, I am very happy with those four artists that brought *Creative Minds* to life.

In order to achieve my objectives, I needed to meet and interview some people that I had never met before. Further, I did not know where exactly the shooting was going

to be, once I didn't know most of the places. That had a certain effect on some shootings; the lighting was an issue for example. I didn't feel really comfortable asking some artists to change their position or angle, because they were busy and running to get it done, or because I felt they weren't very pleased with me asking for other things already, as to turn off the music, to close the windows, etc. Next time, I will probably feel more confident, even if I don't feel very welcomed; first of all, the artist agreed with the interview, so things like that should be expected.

## Discussion

Producing the film documentary *Creative Minds* as a way to also find myself, personally and professionally as an artist. I always have been interested in psychology and artist's behaviour, so having the opportunity to create a documentary where I could explore some of my passions in a project seemed to be a great idea.

I researched many articles and books about psychology and art, many of them I did not include on my thesis once it was more academic in regards of psychology or philosophy, as the Tolstoy book *What is Art*. However, all them helped me to understand the path that I wanted to follow.

The first artist that I had in mind was Sean Regan, who I met deeply and was also an inspiration for this project; Regan fulfilled all the requirements that I was looking for the documentary. After few months of researching for my proposal, I started to develop the idea of getting artists from different countries. In my point of view, it would be more interesting covering artists from completely different backgrounds to see what they could have in common, and how those places can influence them. I started to research for artists from the USA, having in mind New York City as my first option. Initially, I was looking for a painter or actor, once I had Sean Regan as a musician and media creator. So then, I had the idea of contacting an artist that I follow on Facebook (his artwork page), Jeremy Penn; after looking through his interviews for magazines and newspapers online I thought that he could be the profile I was looking for. Penn is a sensitive artist, and perhaps tortured artist, as

friends have described him many times. The second interview that I got in NYC was found through articles about artists on art websites; that is how I discovered Flavio Alves' story, a Brazilian filmmaker and writer living in New York. He seemed to be perfect for *Creative Minds*; once he left his future career as a Politician, even after working for Hilary Clinton and Weiner, to follow his passion of filmmaking. Jeremy Penn and Flavio Alves interviews were done in the same day, once the camera, lenses, and tripod were rented for a short period. The fourth interview was shot in Porto Alegre, Brazil, with a friend of mine who has been involved in many projects, such as: organise parties/events – in nightclubs, DJing, video editing, producing, spray-painting, creating collages, and she was just graduating from her degree in cinema. For those reasons, I felt that Eduarda Del Cueto was just right for the documentary. She has the drive to create and express herself through everything she does. Until the interviews were done, I wasn't sure if all those artists would have the *Creative Minds* profile that I was looking for; also, if they would open up about their lives and thoughts. Thankfully, it did work quite well at the end, and some surprises also came during this journey. However, I kept in mind another artists that I found during my researching in case I needed someone else.

In the report by Victoria University, *Working in the Entertainment Industry*, released in August 2015, I could analyse some statistics that I had been through myself, or I had seen, or know, some artist who experienced it. The report, analysing artists from all kind, found: 'Arts workers also experience symptoms of anxiety ten-times higher than the general population, and depression symptoms five-times higher. They have higher rates of suicidal ideation, planning and attempts than the general population,

and their use and misuse of drugs and alcohol are significantly greater. These are shocking statistics which, as with studies of other industries, can be directly attributed to financial insecurity and poor working conditions.’ (Andersen, 2016). During the interviews, I decided to don’t go ahead with questions as far as suicide, for example; however, I did ask many sensitive questions. The conclusion I can take from those four artists that I interviewed is that all them are highly sensitive; perhaps that is why they need to put away all those feelings, and the best way to do it for those people would be through their art, so creating is not even an option, it is a necessity.



## Conclusion

This project explores the differences and also similarities among artists. Combining those artists' answers regarding their personality, background, behaviour, and feelings, the results showed that all of them have the necessity to express themselves through art, and they didn't choose that; it either started during their childhood – most of the cases – or life guided them to this direction.

For all the artists, their freedom is also very important, so they appreciate it a lot. Three of four artists interviewed don't really care about money, and material things. All of them agreed that they need to be passionate about the project and to 'feel it' to feel fulfilled. While many of those artists said that some of their art colleagues do drugs or alcohol while creating, only one said that she would smoke weed sometimes, and another said that he would drink a glass of wine occasionally while painting; however, half of the artists have never done drugs in their lives, and they also don't drink alcohol, not even socially.

Some other factors as sensibility, feeling different from other people, struggling in society and creating a 'bubble' or their 'own society' to be accepted as they are, were common factors among most of them. They all agreed that they are constantly changing. Besides one, (who is a painter, but also does many varieties of this art, including spray painting) they are all indulging themselves in different artistic fields.

The aim of *Creative Minds* is to provide the best information about my findings on those interviews, making the viewers take their own conclusions. The objective is not to report or give statistics of those who I interviewed, but show in a laid-back way what is an artist life and what they have in common.

The production process of *Creative Minds* provided some challenges, as the concept of what is an artist, and art, is enormous, so it took time to find the right people. The researching, preparation and elaboration of this project was very demanding, and I wish that I could have more time to explore it deeper. Meeting those artists, and their life experiences, was the more rewarding of this project.

I am happy with the topic I chose to develop, as it is also close to home. The final product is an interesting finding of those amenities that those that were created to create have. I feel that the idea and the format of the documentary has great potential, and in the future it could be continued and developed into different directions, as covering more countries and different types of art, interviews with psychologists and so on. However, I feel that I could develop it better if I had more time, equipment, and also, if the length of the documentary could be longer, as I needed to cut off my own interview, which would make a stronger point showing even more similarities among different artists.

Basically, there are different definitions of what drives an artist to create in this project, but regardless their countries and background, the similarities are many. The commonalities were absolutely bigger than the differences, which was unpredictable.

Clearly, there are repetitions among the artists in *Creative Minds*, which I decided to keep, some of them, to show their amenities, which is one of my aims. There are sound and video overlaps, which could be avoided if I had more experience.

However, the meaning of the documentary, which is to present the feelings and thoughts of different artists, was achieved; and in around twenty minutes, I answered the questions I was willing to do.

Four artists, completely different one from another, and at the same time so similar, brought life, and a mix of feelings and passion to *Creative Minds*. I hope that it inspires artists, future artists, and people who just want to know a bit more of the creative world from a creative mind.

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